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The Meeting with S. Esenin's Poetry is the Significance of the Creative Process in the Growth of E.Vahidov's Artistic Skills

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ANNOTATION

The article shows the role and importance of Sergey Yesenin's poetry in the formation of Erkin Vahidov's work.

KEYWORDS: creativity, formation, poetry, school of creativity, artistic skills.

Literary heritage of Erkin Vahidov and his works in the field of translation have a significant place in the formation and development of poetic perception of the 20th century. Realizing that the formation of a poet, in-depth analysis of his creative world, striving to get to know him literally, in-depth study of the creator's laboratory has not lost its relevance in our literature today, we will consider how the poet Erkin Vahidov entered the world of literary translation, what factors caused the growth of his skills. . The poet evaluates the work of translation as follows. "We are living in a time when the interaction of literature has grown exponentially. In our time, the work of translation is not only a simple art, but also a great patriotic work. There is another aspect of literary translation. A writer who undertakes the work of translation sacrifices his creativity to a certain extent. He devotes his time, energy and talent to the work created by another writer. In this sense, translation is a self-sacrificing work in the service of internationalism". [1.32] Yes, the poet truly loved poetry and made "delicate" translations. The representatives of Persian literature Hafiz Sherozi, Bedil, representatives of Russian literature Pushkin, Lesya Ukrainka, Blok, Mikhail Svetlov, Tvardovsky, Sergey Yesenin skillfully translated works. In fact, in order to make a close friend in life, a person is looking for a person who is close to him and suitable for his spiritual world. Poet S. In Esenin's works, he translated sincere works that glorified human feelings, such as Fatherland, Man, Freedom, Freedom, and Love, which were close to his spiritual world.

There are different styles of translation in translation theory. "There are various types, styles and methods of word art, which is the fruit of artistic thinking, and there are also various activities, ways, methods and techniques in its translation. For many centuries, peoples have created poetic forms that correspond to the requirements of their languages and tastes. This historical-artistic experience in the field of poetry has become a tradition and has been passed down from generation to generation. Various poetic genres reflect the masterpieces of artistic creation of each nation and at the same time have become a unique property of the

treasury of world poetry. In the composition of world poetry, there are both international genres common to several nations, and "purely national" genres that exist only in one or two nations".[2.37] However, rather than such theoretical translation methods, poet Erkin Vahidov "rewrote" the lines that came out of his heart, which were adapted to real artistry.

"Translation is a labor of love. Uzbeks say, "A building without love will be destroyed." Without love, a translation made in the hope of a lonely pen will growl like an orphan born of a loveless marriage. Let's not increase the number of strangers in this world, friends".[1.32]

E. Vahidov was able to keep his word boldly. He took a mature place in the field of translation in Uzbek literature, which has its own world of translation studies. The representative of Russian literature S. The poet became familiar with Esenin's poetry since childhood, considered him his close friend and colleague. Esenin formed his artistic world through his work.

"A friend made in youth is the eye of a lifetime, the support of the heart... In my imagination, Sergey Esenin's poetry is my friend of youth. I met him when I was a student and became dear to him. I remember I was a second-year student. On the days when we went out to pick cotton, after work we used to do Esininkhan in bed, in the light of the hira lamp until midnight. At that time, several poems of "Iran Taronalari" were translated into Uzbek.

Almost thirty years have passed since those days. During this time, I returned to Esenin's work many times. His books were published three times in Uzbek language. Some poems became Uzbek songs.

Every time I turn to Sergey Yesenin, I remember those student years, my dear cotton farmer. I feel as if I have taken the poet's words from the groin.

Usually, when celebrating a poet's birthday, they say "he would have been so-and-so when he was alive. "For some reason, I can't imagine Sergei Yesenin as a ninety-year-old man. He came to the world like lightning. For a moment, he radiated all the light in his life and showed his whole being. In the imagination of all Esenin's fans, he will be a thirty-year-old young man with a strong heart, a young poet who does not know how to control his emotions". [1.50] He is a poet who spent the hot days of his studentship creating in absentia with Esenin's poetry. Refers to lines like this:

Привет, сестра!

Привет, привет!

Крестьянин я или не крестьянин?!

Ну как теперь ухаживает дед

За вишнями у нас, в Рязани?

Ах, эти вишни!

Ты их не забыла?

И сколько было у отца хлопот,

Чтоб наша тощая

И рыжая кобыла

Выдергивала плугом корнеплод [3.]

In this poem, Yesenin's longing seems to be expressed with a simple and sincere expression of the heart. The poet felt these verses from his heart and skillfully translated them into Uzbek, giving them more beauty. Russian poet S. The word “хлопот” expressed by Esenin means “difficulty” when translated into Uzbek. If it was a poetic expression, it could be translated as "He worked tirelessly with difficulty". As you can see, the poet was able to reflect the humiliated and oppressed image of a person from the state of the social environment by saying this verse: "My father was salty and worked tirelessly" with a completely different artistry and unique tone.

Отцу картофель нужен.
Нам был нужен сад.
И сад губили,
Да, губили, душка!
Об этом знает мокрая подушка
Немножко... Семь...
Иль восемь лет назад.
Я помню праздник,
Звонкий праздник мая.
Цвела черемуха,
Цвела сирень.
И, каждую березку обнимая,
Я был пьяней,
Чем синий день. [3.]

At first, the verses that started with homesickness gradually became more social. The poet, burning with the feeling of closeness to his spiritual world and patriotism, felt the poem from every line, translated it into his native language as if rewriting it.

“For this reason, the translator in his work takes away all the elements that are not so necessary to reflect for the translation of the same work (e.g., words, sentences, grammatical structures) one by one, and the main things (music, ideological interpretation, stylistic uniqueness, rhyme, etc.)” if he gave a sacrifice”, nothing would be left of that poet himself, nor of his works. A general, typical characteristic of the dialectic of poetic translation is that the attempt to give only the lexical content of the original copy leads to its poetic nature, or on the contrary, forcing the translator to create a poem based on the poem, distances the translator from the author, and the translation from the original”.[2.193-194]

Erkin Vahidov does translations not just as translation work. It is not surprising that he saw it as an enjoyable activity to further enrich his spiritual world. The poet made most of his translations at the age of 20-25, as it can be seen that Esenin's work served as a great art school during the period of the poet's active creativity.

In an interview with Academician Naim Karimov, he recalled such memories: "When I was a graduate student at the current National (UzMU) University, we went to cotton picking. At that time, I was watching and

supervising the group of the Free. I remember that Erkin used to always carry S. Esenin's small collection of poems in his arms, he used to read that book while sitting on a cotton terard with only one skirt to sit on".[4.]

See, the poet's love for Yesenin's work accompanied him throughout his life, he organized many Esenin studies circles, he considered it a creative school, respecting his work and views. Feelings like Esenin's strong will, looking at reality with the eyes of truth gave the poet more peace and inspiration. Poems of the Russian writer E. He rewrote it in his own language, not as Vahidov but as Esenin. Nadir Jonuzok says: S., the manly and critical poet of the Russian people of Ustoz Erkin Vahidov. Yesenin has a poem called "Letter to my sister". Then Esenin writes that Beryozki devochka says beryozki. The teacher writes: Oh, those birches are white birches, cypress like girls, luscious beauty. The boundaries of time and space are broken, S. Esenin wrote his poems to E. Vahidov's translation into Uzbek, which he confessed to our genius poet, master E. I wonder if Vahidov would have included his findings in his poetry. E. Vahidov gave us an immortal lesson in the art of translation". [5.]

Yes, the poet E. Vahidov enriched Esenin's poetry with his findings, and at the same time brought brightness to his creative world. Another mature Russian writer enriched the field of translation of Uzbek poetry.

"the word in the poem is closely related to other words - it is either equal to another word, contradicts it, or is subordinated to it, or... the meaning occurs when one word is added to another word. After all, the clashing of words with words is a bong, its sound evokes concepts, things, scenes, comparisons in our imagination, disturbs the silence of the mind". [6.27]

The artistic world of the poet is very high, his sharp mind, his ability to distinguish words from words, rather than simply evaluating one reality in one mold, he has taken a special place in Uzbek literature with his high talent. With the reward of fate, he lived and created in an environment with healthy, mature teachers, and his work lives forever in our literature.

"to capture and depict life in the process of its great movement, to draw an immortal picture of time, to add a picture of one's heart to the picture of time, to observe the changes happening every second in the universe, nature, society, to deeply understand their scale and level, and finally, "The fact that he strives to turn what he understands into the philosophy of his poetry has elevated Erkin Vahidov to an independent position as a creative poet in our literature".[7.183-184]

The work of the poet, who grafted literary traditions with centuries-old roots to eternal universal values, regularly enriched the circle of national poetry with new experiences. A unique poetic idea, a desire to constantly update the form and content, research and synthesis of research in artistic analysis, understanding the power of the word to influence the psyche, and striving to bring the image to perfection determine the nature of magical poetry. It is appropriate to search for its viability factors from the level of uniqueness of the creative worldview, the power of the socio-historical environment, and the artistic-aesthetic needs. In the process of recreating the realistic landscape of the sense of personality, the poet effectively uses the traditions of both classical literature and world artistic word art.

It should be said that in Erkin Vahidov's verse, word after word, words have meanings and puns, all of them fully correspond to the name and free spirit of this great poet.

“Иш ўлдирмас, ишкар ўлдирар,

Жон заволи юз ёшмас, кўз ёш”.

In this case, the combination of “иш” with "ishkal" and “ишкар”, – юз ёш” with tears is a moving metaphorical, impressive, truly poetic find. "Erkin Vahidov's poetry is gentle, gentle, graceful, beautiful, half-smiling, sometimes humorous deep poetry". [8.89]

Such half-smiling, masculinity and freedom are characteristic of Esenin's poetry. The work of the great Russian writer, his humanity served to bring Erkin Vahidov to maturity in all aspects. Naturally E. Vahidov was also a writer with a poetic spirit, feelings, and a sensitive taste. Academician Naim Karimov mentions Esenin's refined taste and his impeccable world in his article: “S. When Esenin arrived in Tashkent, the mild days of spring had passed and the hot days of summer had begun. Nevertheless, he did not take off his usual gray suit and showed at every step that he was not indifferent to his appearance.... V. Volpin writes in his memoirs: "Esenin had a big yellow flower in his watch pocket, and he looked carefully at it from time to time so that it would not fade”. [9.]

S. Esenin's work grew along with the work of Erkin Vahidov, taking a special place in his heart. The poet got acquainted with the world of his creation due to his love for his work. Esenin expanded his thinking through his poetry and artistic world, and his artistic skills increased. The work of the Russian poet serves as a school of skills in the creation of his works, which are still relevant today, in his creative laboratory.

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